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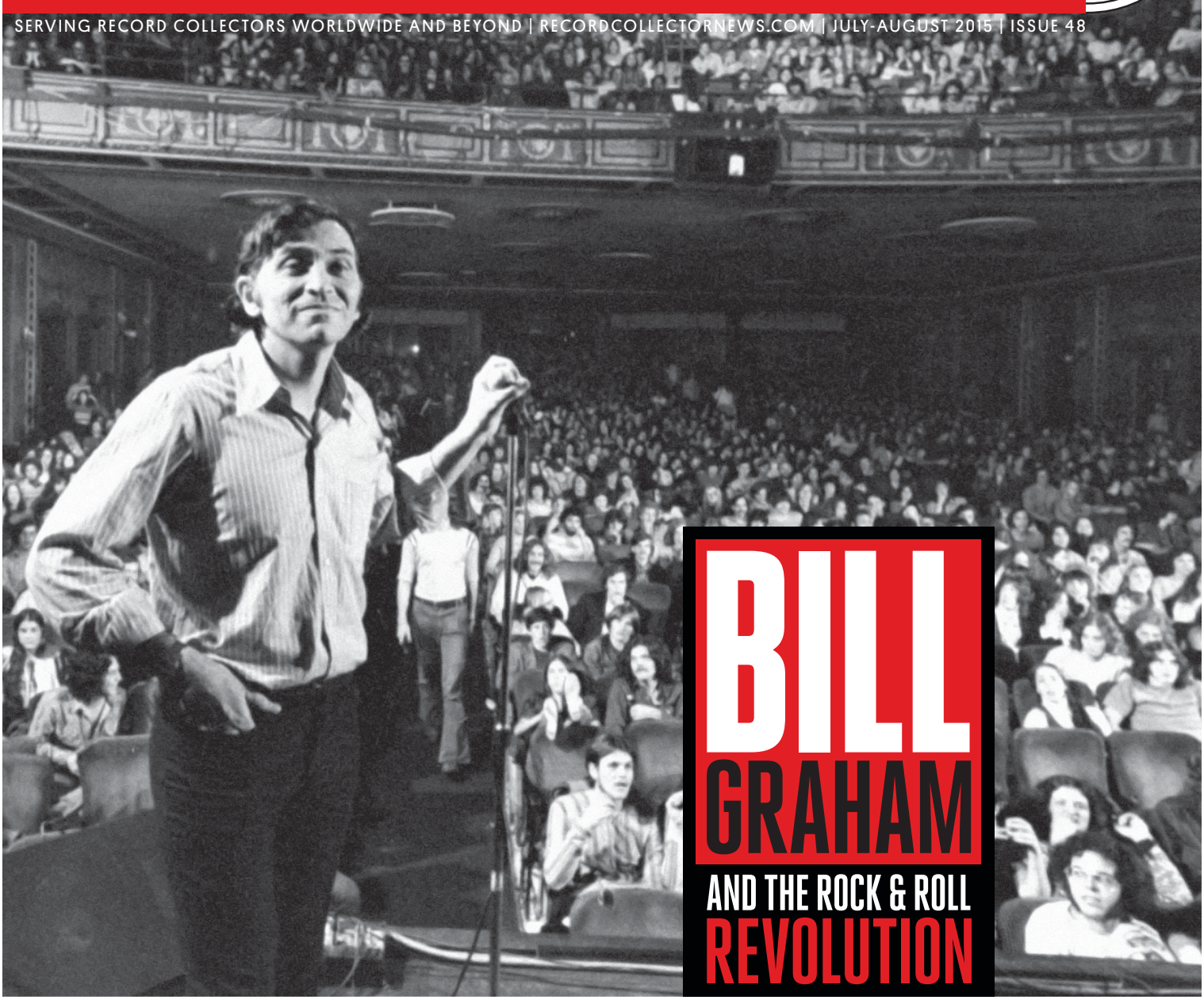

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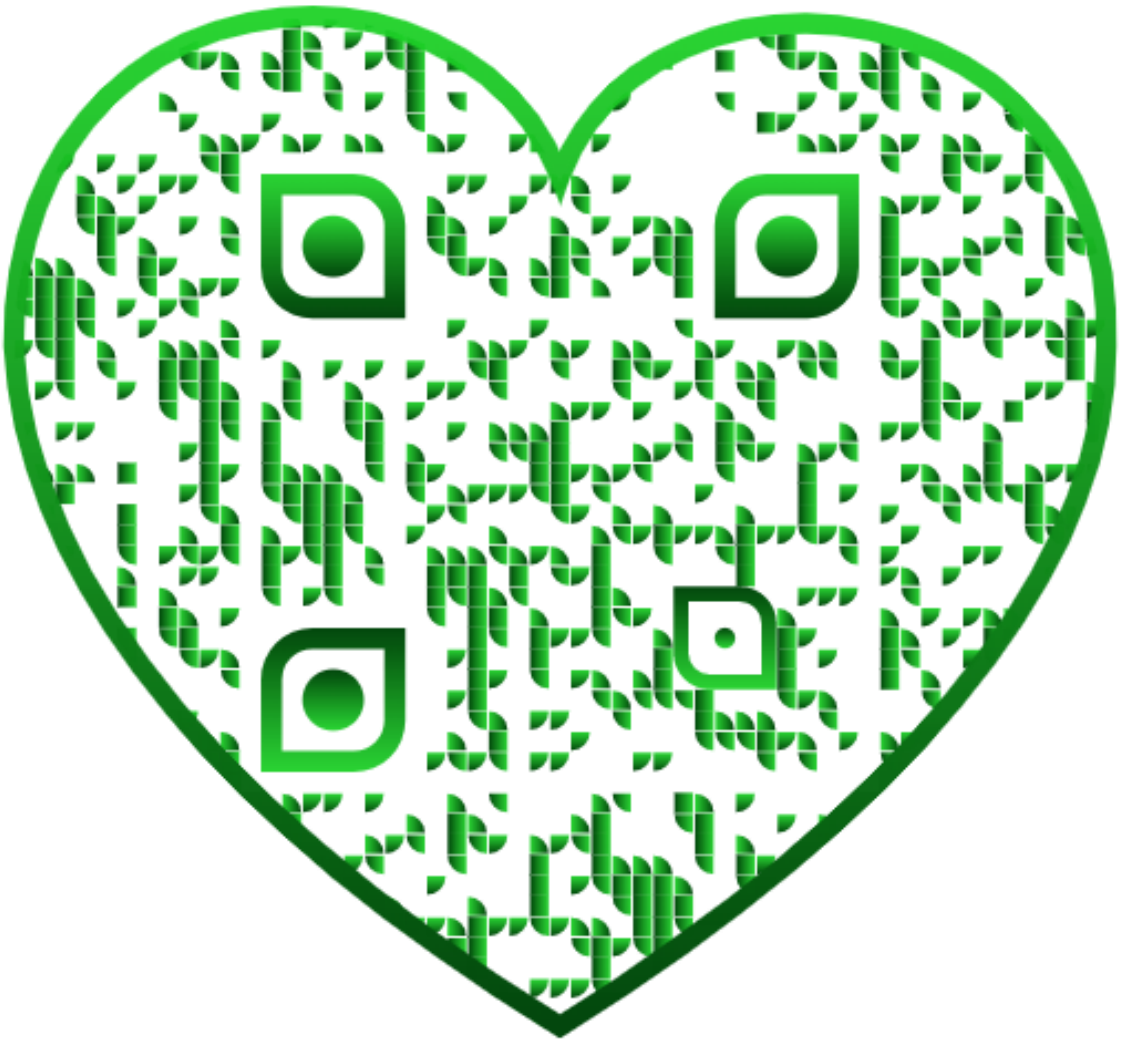

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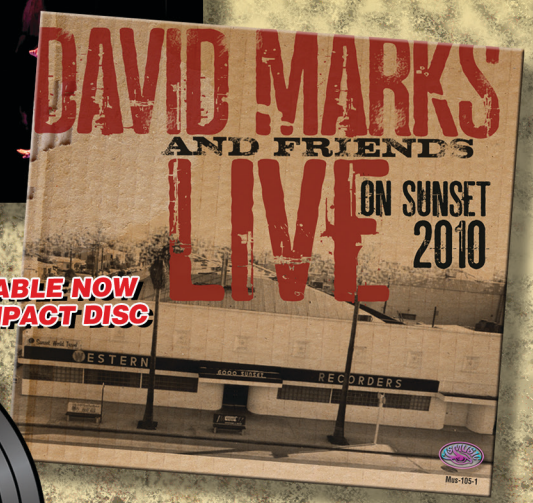

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KAPLAN'S KORNER

What kind of man reads Record Collector News?

Many, many, and even more many thank you's to Keith Richards as he boosted our exposure by posting the RCN picture on his officialkeef.com website.

The timing suggests that this shot was taken on the Rolling Stone bus on the way from LA to San Diego as the "Greatest Rock And Roll Band in The World" started their crowd thrilling Zip Code Tour.

My Tuesday, before the T.H.E. Show Newport Beach high-end audio convention, was highlighted by Stereophile Magazine Senior Editor and analogplanet.com Editor Michael Fremer and I touring record stores in Los Angeles.

I thought we could hit about 10. Mike showed up on time and we were off to a pretty good start but, I neglected to factor in that Michael has a serious vinyl habit: The guy had me scrounging at thrift stores. This was not on the list. If we were doing this on the weekend, he would have had us stopping at garage sales–that, we have in common!

Thanks to his hand-held GoPro video camera, there are over one hundred minutes of footage of us plowing through some seriously interesting Eastside record store bins viewable at www.analogplanet.com. It's a four part "series." Maybe, you browse these stores, too.

Richard Beers, promoter of T.H.E. Show Newport Beach and Bob Levy, President of the Los Angeles and Orange County Audio Society, had their greatest event ever with attendance soaring by about 20 percent at the new HOTEL IRVINE location.

CONTINUED ON PAGE 8

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CONTINUED FROM PAGE 6

For me, T.H.E. Show is three days of getting my mind blown by auditioning my vinyl on astonishing high-end audio equipment; Not exactly hard work.

Perennial favorite Zesto Audio–their tasty Andros 2 phono stage is now part of the "reference" set up at RCN World HQ–teamed up with TAD and the ever-present WyWires again. Their extraordinarily sounding room is always brimming with attendees.

Gary, at Hi5 Audio's, triple Magnepan, "Maggie," soundstage got my attention as did the "Best Pot" teaser. The latter turned out to be the Madison Fielding Planter Speakers. So, that curious query was answered quickly.

And, lastly, it was interesting to notice that reel-to-reel tape is in resurgence. Tape sounds even more "open" than vinyl. Dangerous Analog has invested deeply with their complete analog, live in the studio recordings. Check 'em out at facebook.com/dangerousanalog.

Happy summer listening.

Jim Kaplan

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The Oracle ReAnimated

It Doesn't Have to Cost A Fortune to Upgrade Your Turntable

BY DAVID THOMSON

GETTING THE BEST OUT OF MY VINYL is my goal. The better my system gets, more information is revealed or, since my recent Oracle Delphi turntable upgrade, more like unleashed.

Let's start at the source of the analog process.

The cartridge is the record's microphone. Are you gonna hand Sinatra, or Coldplay's Chris Martin, a ten buck mic? Then, what about the components that track the stylus, the turntable configuration?

Technology is not just digital. The evolution occurs in analog, too. You may have read my recent rant on how I'm so relieved to have an Oracle turntable as It can be upgraded to near the latest version for minimum investment.

Well, it happened again. The Oracle Delphi MK VI is in its second generation–The MK VI Gen-2.

Although, the platter is totally redesigned to control resonance and ease belt installation–hint to Santa–my limited budget restricted my upgrade to the power supply and the electronics in the motor circuitry, only. The result? Unwavering vocal harmonics, tighter, rounder bass, cleaner cymbals and deeper drums. Clarity, openness, crispness in delivery, the soundstage expanding–more focused...you know, the usual. Surprisingly, these were qualities that I didn't think could be much improved without a major investment.

We're gonna get a little techie on you for a minute yet, hang in there. Some of you might learn a thing or two, I did!

May 2015, welcomed the Delphi MK VI Gen-2, an upgrade covering three distinct elements:

1. The Turbo Power adaptor. By significantly reducing the DC ripple from about 35mv to less than 1mv, the signal feeding the drive electronics is significantly cleaner. This has tremendous impact on the harmonic structure and bass definition.

2. The motor drive electronics. The net result is a torque increase of, approximately, 15%. Although, this may sound small, it is over and above what is already acceptable for the motor drive system to maintain a constant speed.

Oracle set-up maestro Jay Nakamura explains, "Then, the music is reproduced with a greater sense of ease and relaxation. It also contributes to a more defined feeling of the recording venue and, adds depth and separation to the instruments."

3. The platter design is now a two-piece, inner and outer platter. This offers two major advantages: The first being that the drive belt installation is simplified because you now have direct access to the area where the drive belt is riding for easy placement around the motor pulley. The second advantage is that by creating a mechanical coupling of the two-piece platter, there is a significant gain in platter resonance control.

Oracle's Jacques Riendeau summarized, "The global sonic improvement of the Mk VI Gen-2 has a vastly refined harmonic structure. Dealing with micro information opens the door to possible drifts in music reproduction. This is true of all record players and it occurs with your other audio components, too. The closer you get to perfect alignment with the harmonic structure of the sound, the more significant the improvements. It impacts all aspects; imaging, bass, transients, soundstage, etc."

Where the upgrade really impacted my experience was when I delved deep into the vaults and dug out some oldie-but-groovies that resonated with my evolution into audiophilia.

Remember Windham Hill Records? Around the 80s, they introduced a new level of quality in production. One of my fave raves was this 1:31 solo guitar piece, called *Hot Type*, by Michael Hedges on his *Aerial Boundaries*

release. Michael took the kick-ass Leo Kottke influence to a whole new level.

I hadn't listened to *Hot Type* in over 5 years. So, now, I'm experiencing the generations of improvement to my stock Delphi MK III. The reproduction was so clean and "uncolored," Michael's finger-plucking and string-slapping were so crisp and uncluttered, my jaw dropped.

Without knowing it, I'd been accustomed to the strings having a serious halo effect surrounding the notes. On reflection, they had been so muffled, so puffy that it seemed that they had been dipped in molasses then swabbed with cotton wool.

The soundstage was no longer a "Wall of Sound," This was just a guitar with its pulsating harmonics resonating in my ears.

And, until that time, I was showing off this track as one of my system "reference recordings." My apologies to all of you who were subjected to this misinformation. Also, to Windham Hill and, you Michael, for such a blatant misrepresentation of your artistry!

(Yet, let's be honest, it did sound pretty good for the times)

The dynamic Billy Cobham's *Spectrum* is another example of more information being unleashed to reveal a soundstage so real, so mobile, it's like watching a movie.

What's important to note here is that the only components that have created these incredible revelations are the upgrades to the original MK III turntable. The arm, cartridge, interconnects, are the same–as are the source material, the records.

That's the beauty of vinyl, it doesn't age; the information is always there. It's just that the technology to reproduce it is so much more efficient and affordable, today.

Did you get to T.H.E. Show Newport Beach this year? The Oracle MK VI Gen-2 was the reference turntable married to, I'm guessing, a $200,000 system in one of the ballrooms.

The sweet surprise was when Anne Bisson, who was included in T.H.E. Show's LIVE entertainment line-up, wooed the crowd by scatting along as her latest album demonstrated Oracle's exemplary abilities in the background.

"*Tales from the Treetops*," stated Anne, "is a true follow-up to my '08 vinyl release *Blue Mind*. That was so well received, by so many, that it inspired me to keep its mood evolving." Blue Mind was so well received by Oracle that their logo now adorns the *Tales from the Treetops* jacket: High praise indeed.

Jacques concluded, "What motivates us to go further with innovation is our open-minded attitude towards turntable performance and the true replication of voices and instruments. This means that we always have to invent new tricks to test and hear how they impact the overall Oracle Delphi performance."

The good news is that we vinyl freaks are the ones to benefit from it.

> "...more information was unleashed to reveal a soundstage so real, so mobile, it's like watching a movie."

For your personalized SoCal, Oracle MK VI Gen-2 audition, call Randy at Optimal Enchantment: 310.393.4434. For all Audio/Video set ups: Jay at Audio Universe: 310.478.8453. Oracle worldwide: Call Jacques; 819.864.0480 or, visit oracle-audio.com

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BILL GRAHAM

and the Rock & Roll Revolution

"Visits the Era Again"

BY HARVEY KUBERNIK

THE SKIRBALL CULTURAL CENTER IN LOS ANGELES presents **Bill Graham and the Rock & Roll Revolution**, May 7-October 11, 2015, the first comprehensive major exhibition retrospective about the life and career of renowned music industry impresario Bill Graham (1931–1991).

Recognized as one of the most influential concert promoters in history, Graham launched the careers of countless rock & roll legends in the 1960s at his famed Fillmore Auditorium and was a prime mover behind the 1967 Summer of Love. Graham conceived of rock & roll as a powerful force for supporting humanitarian causes and was instrumental in the production of milestone benefit concerts such as Live Aid (1985) and Human Rights Now! (1988).

As a promoter and manager, he worked with iconic artists including the Grateful Dead, Jefferson Airplane, Janis Joplin, Jimi Hendrix, Santana, Fleetwood Mac, the Who, Led Zeppelin, the Doors, and the Rolling Stones.

The Skirball Cultural Center is dedicated to exploring the connections between 4,000 years of Jewish heritage and the vitality of American democratic ideals. It welcomes and seeks to inspire people of every ethnic and cultural identity. The exhibition is especially timely as 2015 marks the thirtieth anniversary of Live Aid, the fiftieth anniversary of The Grateful Dead's live debut, and the fiftieth anniversary of Graham's first-ever concert. Through memorabilia, photographs, archival concert footage, historical and new video interviews, ephemera, and psychedelic art, Bill Graham and the Rock & Roll Revolution is both a deeply personal reflection on Graham's life and an exploration of how Graham helped transform rock music into the immersive, multi-dimensional, and highly lucrative phenomenon of rock theater that persists today.

Treasured photographs and artifacts from Graham's early life and career will be on loan from the Graham family, many on view to the public for the first time. Also for the first time ever, preparatory drawings and the original artwork of several iconic Fillmore concert posters will be on museum display, revealing the signature visual styles and creative process of poster artists Bonnie MacLean, Wes Wilson, Stanley Mouse, Victor Moscoso, David Singer, Greg Irons, and David Byrd. Vintage photos from Jim Marshall, Baron Wolman, Robert Altman and Herb Greene inform the journey along with several artifacts like Keith Richards boots, Pete Townshend's Gibson guitar used to perform Tommy, along with dresses worn by Janis Joplin and Grace Slick.

Visitors will also be able to see, for the first time in more than forty years, the original apple barrel that greeted fans with fresh apples at the entrance to the Fillmore Auditorium; letters and gifts from performers and fans; and remarkable live performance and backstage photos from the Fillmore, Winterland, Day on the Green, Live Aid, and other Bill Graham Presents concerts throughout the era. An installation of The Joshua Light Show — the trailblazing liquid light show conceived in 1967 by multimedia artist Joshua White, which served as a backdrop to many Graham—produced shows — will be customized by White specifically for the exhibition. It will be one of several gallery components designed to evoke the sights and sounds of the era.

The exhibit is assembled by Graham's two sons, David and Alex, and traces the life of a man formerly known as Wolfgang Grajonca, to Bill Graham, a name he plucked from a telephone book. Bill Graham and the Rock & Roll Revolution also illuminates how Graham's childhood experiences as a Jewish emigrant from Nazi Germany fueled his drive and ingenuity as a cultural innovator and advocate for social justice.

Born in Berlin, Graham arrived in New York at the age of eleven as part of a Red Cross effort to help Jewish children fleeing the Nazis. He went to live with a foster family in the Bronx, and spent his teenage years in New York City before being drafted into the U.S. Army to fight in the Korean War. Graham moved to San Francisco just as the hippie movement was gathering steam, and became the business manager for the San Francisco Mime Troupe, a radical theater

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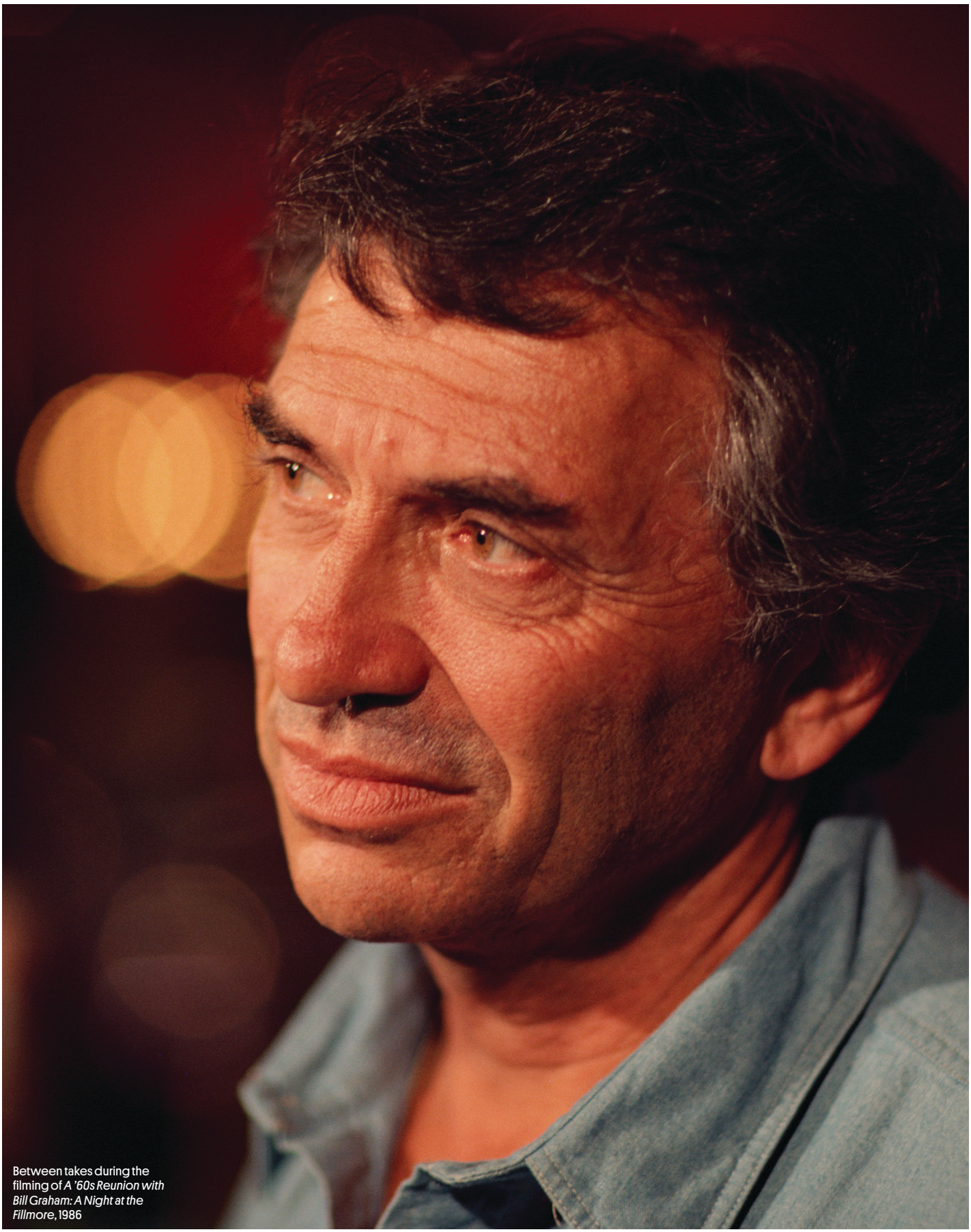
PHOTO BY KEN FRIEDMAN, COURTESY OF KEN FRIEDMAN



Between takes during the filming of *A '60s Reunion with Bill Graham: A Night at the Fillmore*, 1986

CONTINUED FROM PAGE 12

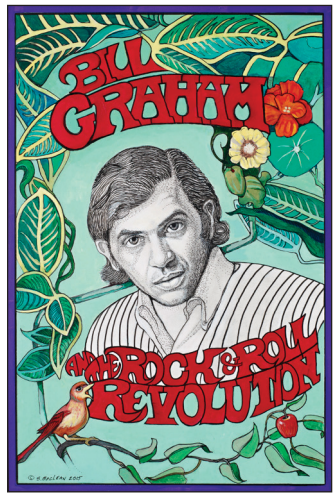
company that performed for free in parks.

The first show Graham presented was on November 6, 1965: a fundraiser to support the legal defense of one of the Mime Troupe actors.

It was a transformative moment for the thirty-four-year-old, who'd finally found something he was good at by which he could also earn a living. Soon afterwards he took over the lease on the famed Fillmore Auditorium, where he produced groundbreaking shows throughout the 1960s, including sold-out concerts by the Grateful Dead, Cream, Big Brother and the Holding Company, and the Doors, among many others. Graham's mastery at promoting, marketing, and managing artists propelled him to become one of the music industry's most important figures.

"On November 2, 1967, the night before I shipped out for Vietnam, three Army buddies and I drove out of the Oakland Army Terminal across the bridge to Winterland in San Francisco, remembered SSG Roger Steffens USA ret.

"It was to be the debut of a new English band, but we were there to see the opening act, Janis Joplin and Big Brother and the Holding Company. I had grown up in the '50s in NYC and had seen almost all the major figures of the era in Alan Freed's big stage shows. But not since Jackie Wilson had I seen a performer



BONNIE MACLEAN

of such soul — searing power as Janis that night. She was like an exposed nerve ending with a voice and I felt totally drained emotionally after her startling set.

"Then Richie Havens appeared in the middle of the huge dance floor, alone on a stool with his acoustic guitar, encircled by a couple of thousand kids, holding us in the palm of his hands for the next hour, after which Bill Graham came out on stage looking very apologetic. 'I know you all came here tonight and spent three dollars to see three acts, but Pink Floyd can't get out of Customs in time. So I went to the [local club] Hungry I and got the current group there to fill in. Ladies and gentlemen, please welcome Ike and Tina Turner!'

"Janis raced out of the dressing room and worked her way to the foot of the stage, right beneath Tina, and nearly drained a bottle of Southern Comfort during Tina's outlandish, heart — racing set, whooping and hollering encouragement all the way through.

"After that, Janis decided to do an unannounced second set, and to this day it remains my most precious musical memory. Indescribable, except to say it was twice as good as her astounding opening set, our minds completely blown. A few hours later I was on a plane to Saigon and the war, leaving the States with a vow that if I made it through the war alive, I would come back and live in the Bay area. I did, and I did," reinforced

CONTINUED ON PAGE 16

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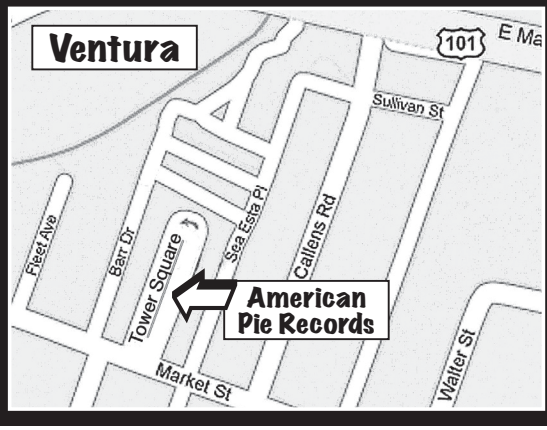

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CONTINUED FROM PAGE 14

Steffens, now a noted music historian, radio legend, actor and author. His 2015 published book is *The Family Acid*.

For the August 21, 1976 issue of the now defunct *Melody Maker*, I conducted an interview with Bill Graham, before I taped another conversation with Jerry Garcia and Carlos Santana during my two — hour visit inside Graham's house in Mill Valley, Ca.

I really liked Bill Graham. Around his concert promotions and productions he was always hectic and frantic. But at his pad it was a mellow scene.

HARVEY KUBERNICK INTERVIEWS BILL GRAHAM

Kubernik: Bill, can you remember your first meeting with Carlos Santana and Jerry Garcia?

Graham: I met Jerry in 1965. H was doing the acid tests. I thought he and his entire band were from another planet. I was very disturbed at those first parties because — and there's a lot of differences in opinion — grownups as well as kids were testing their metabolism. I was producing theater in San Francisco at that time, where the group was still the Warlocks, doing benefits involving these groups. I got to know him later on.

"Carlos was in 1967. I had the Fillmore in San Francisco, and (Paul) Butterfield was playing. My office was right above the marquee. There were windows over the marquee and you had to go through that door in my office on the second floor to change the lettering. Anyway, I'm sitting in my office in the middle of the night and head some noises outside my window. I went to the window to look outside and there are two guys who climbed up a rain pipe to get to the seond level to get it. It was Carlos and Michael Carabello, who was a conga player friend of his.

"They were trying to get in to see Butterfield. He told me he was Mexican and liked Latin music, and my real joy in life is Latin music. We started talking and he said he had some musicians, and I said let me hear them — and that's how we met. Besides, being a nice player, the thing I like the most about him. And respect the most, is that in the area of business, it's not that he gives me carte blanche, but that he listens. The Bay area is a conglomeration of professional rejects from the rest of the world, actors, who couldn't make it, dancers who couldn't make it.

"Before Woodstock, if you had a hit album, 700,000 or 800,000 units. Today an album will sell three million units and there won't be any headlines. How can you retain the quality of the soup when you add water?

Is there still a viable San Francisco music scene? It looks like there has been a rebirth the last few years with groups hailing from up north: Doobie Brothers, Journey Tower of Power.

There was never a San Francisco sound, or a Boston sound. They may do the same thing to an audience though, which is give them pleasure.

"There is something that they've [Grateful Dead] always had in common from the beginning, something hardly spoken about in the media after all these years. The San Francisco bands, starting with the Dead, always went to the gigs with the intention of putting it out there. It was the lack of professionalism at the beginning that made that possible. It wasn't that the contract said 45 minutes and 'that's what we've got to play.'

CONTINUED ON PAGE 18

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CONTINUED FROM PAGE 16

They were the first one who asked to play longer. They wanted to extend the relationship between the audience and themselves. And that prevails to this day. You can't get them to play shorter sets. Carlos always wanted to play longer which is very different from the professional attitude that you get.

"One of the reasons for that — and Jerry won't say it — is you get a man like this who can make all kinds of money across the country. The Grateful Dead just came off the road, and he has a desire to play, and he takes his band and plays a club that holds 400 people! When you go out, you want to make music and you want to make a living. There are times when I really think the Grateful dead are demented. Insane. They could have made ten times as much money.

Do you feel parental about some groups or individuals you've got close to over the years, Bill?

Words are thrown around — brother, sister, parental. All I know some ten years ago they think I'm a very good business man. I think I know how to deal with people, but not a very good business man. I think I have some idea about music and what the streets are all about, and about what downtown is all about. I was a New York energy freak to some extent, and I still am. But I found out every mile didn't have to be four minutes. I didn't have to catch that plane. If you would have told me ten years ago that I would someday live under trees, I would tell you you're crazy. I learned this from the Bay area, from the feeling in the Bay area.

"Jimi Hendrix once came late for a show. I'm pacing in front of the Fillmore, and he gets out of the cab, and I'm yelling at him, and he looked at me and said 'there was this great movie on in the motel.' Little by little, it took me four or five years to learn this. I finally realized that after the gig I could do the yelling. In the long run it's the public that has to get the good energy from them. I really sincerely feel this, is that the reason the relationship lasted over the years, is that those of us who live in the Bay area and lasted over the years have always had the same goal. We want to turn people on and we want them to have a good time.

"That's the dilemma a musician has. A musician may think he played a shit set, and the audience out there is going crazy.

Rock and roll has moved into the big arenas. Was that the logical extension from the Fillmores and even the ballroom circuit?

You can't get any bigger, Man, has reached the largest securable facility. The reason Woodstocks don't work is that you can't put up walls. You can put cement around a stadium. Okay, if you want a couple of hundred thousand people, there are no facilities that large except for cocker. It's been proven that if you can put up a fence to contain 450,000 people, how do you stop the other 200,000?

Could you predict the vastness of the present concert situation?

Yes, and I must be honest at the same time and cop to the fact that a lot of the things I was putting down predicting what would happen, did happen, and I joined the ranks. We may have created the ranks and everybody joined them. Basically, what it amounts to is supply and demand. The artist's theory is that "my life is so busy now," and he would like to be with the luxuries life has afforded him. If the Dead could spend one night in San Francisco playing a big gig instead of three smaller

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TOP: © LYNN GOLDSMITH; BOTTOM, PHOTO BY ROBERT WEDEMEYER. COLLECTION OF DAVID ANDALEX GRAHAM

Graham motions from backstage as Tina Turner and Mick Jagger perform at Live Aid, 1985.

shows, the next two nights are theirs to be in their home or with their lady. That's the key; it's not that they want to play less. In the summer of 1973 or '74, we took Crosby, Stills Nash and Young, who came to us and said, "we want to play a lot of indoors and outdoors dates," We did a 31 city tour. Seventeen of those dates were in ballparks. That was the beginning. The logistics could work.

ROBERT GREENFIELD

ROBERT GREENFIELD IS THE former London bureau editor of Rolling Stone. He is an award—winning journalist, novelist, and the author of nine books, including studies on Grateful Dead lead guitarist Jerry Garcia, LSD guru Dr. Timothy Leary, Atlantic Records' Ahmet Ertegun and the classic examination of the 1972 U.S. tour of the Rolling Stones, *STP: A Journey Through America With the Rolling Stones.*

Greenfield authored *Bill Graham: My Life Inside Rock and Out* (co-written with Bill Graham) which won both a Ralph J. Gleason music Book award and the ASCAP — Deems Taylor Award for Excellence. The title has been re-published by Da Capo Press with a new introduction by Pete Townshend of the Who.

Greenfield's one play about Bill Graham, starring actor Ron Silver, earned the Outstanding Theatre Presentation at the Aspen Comedy Arts Festival and was produced in 2000 at the Canon Theatre in Beverly Hills.

During early 2000, I interviewed Robert Greenfield about Bill Graham. Currently, Greenfield is involved in a feature film endeavor based on Graham's life as well as an HBO series about the early days of *Rolling Stone*.

Kubernik: The book, Bill Graham Presents that you collaborated and penned with Bill Graham, then laid the foundation for your stage play, 'Bill Graham Presents," which starred Ron Silver.

Greenfield: I made a connection one night with Bill at a Jefferson Airplane Winterland concert. After that, every time we would see each other we would talk. It's a long, slow courtship, and then he decides he wants to do this book. Actually, he tried before with a couple of other guys. He picks me and that begins a story that is unparalleled. We went to New York and pitched publishers. We worked the book for five years. The original manuscript was 2,500 pages. He wanted to do this

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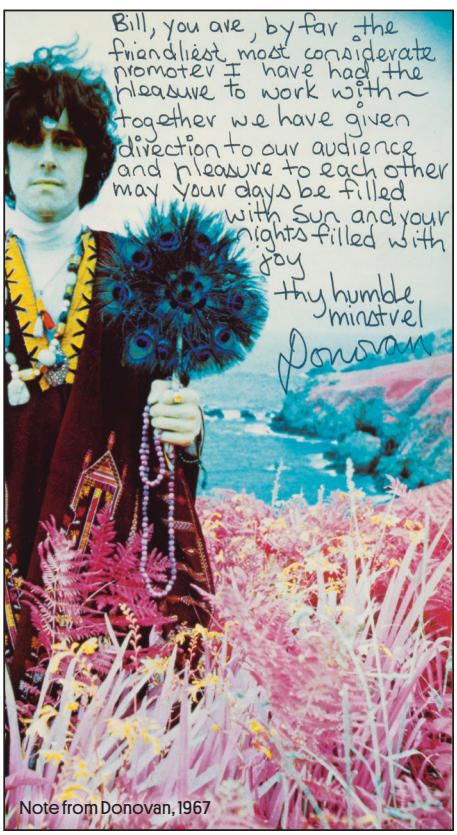

Note from Donovan, 1967

CONTINUED FROM PAGE 19

book for years. It's an immigrant thing. The book was his obsession, not mine. Bill often showed you his worst side first. And if you got through it, there was a reality behind it that was really worth working for.

Bill Graham Presents was assembled like an oral history. Like your Jerry Garcia oral history, Dark Star. Do you personally like this multiple voice format?

Here's the point. For Bill, I interviewed 125 people. For Jerry' book, I interviewed 65 people. If you're gonna say there's objective truth, it is when people who have never met one another are telling you pretty much the exact same story. That's what the oral history will do. I don't like to stick myself in. I'm not interested in hearing myself talk. I'm not that kind of writer. I don't like the voice of God.

That's why I like the play. Because what people have to understand about the play is that it's a man talking about himself. It's his P.O.V. on Bill. And it's also peeling the layers of the onion, which is as the play progresses, Bill is starting to realize things about himself. He's telling the audience things he never told anybody.

"Listen, some of the reviews said, 'Why do a play about this guy?' And that's a fair thing to say. And my response would be, if you came from the streets like I do, Bill was the ultimate guy. Like rap now. Guys who make it from the curb. Bill came here with nothing but a yarmulke and a prayer book. He made it from nothing. Did he do a good job on everything? No. Did he piss people off? Yeah. He yelled at people. He was mean. He did this. He did that. He'd sneak people inside the side door. He'd kill you over a dollar sometimes.

But the corollary story is, first time (Jimi) Hendrix played for Bill he got $750 dollars. At the end of the weekend, Bill did so much business, Bill gave Hendrix $20,000. Do you know how much $20,000 was back then (1967)? Now, somebody who hates Bill could say, 'Sure, he gave Hendrix $20,000 'cause he made $50,000.' It's true, but then, you know what? Most guys wouldn't have given Hendrix $20,000.

What would Bill Graham think of the current state of the music business and especially the new corporate greed heads running the scene?

The business has gone to hell. Bill would turn over in his grave.

In retrospect, even though he liked hustling and owning everything, he had concerns about the people in the crowd.

"He cared about the audience. Bill's obsessions was 'the kids' as he called them. He wanted to put on the best show possible for the artist and the kids. The thing that Bill

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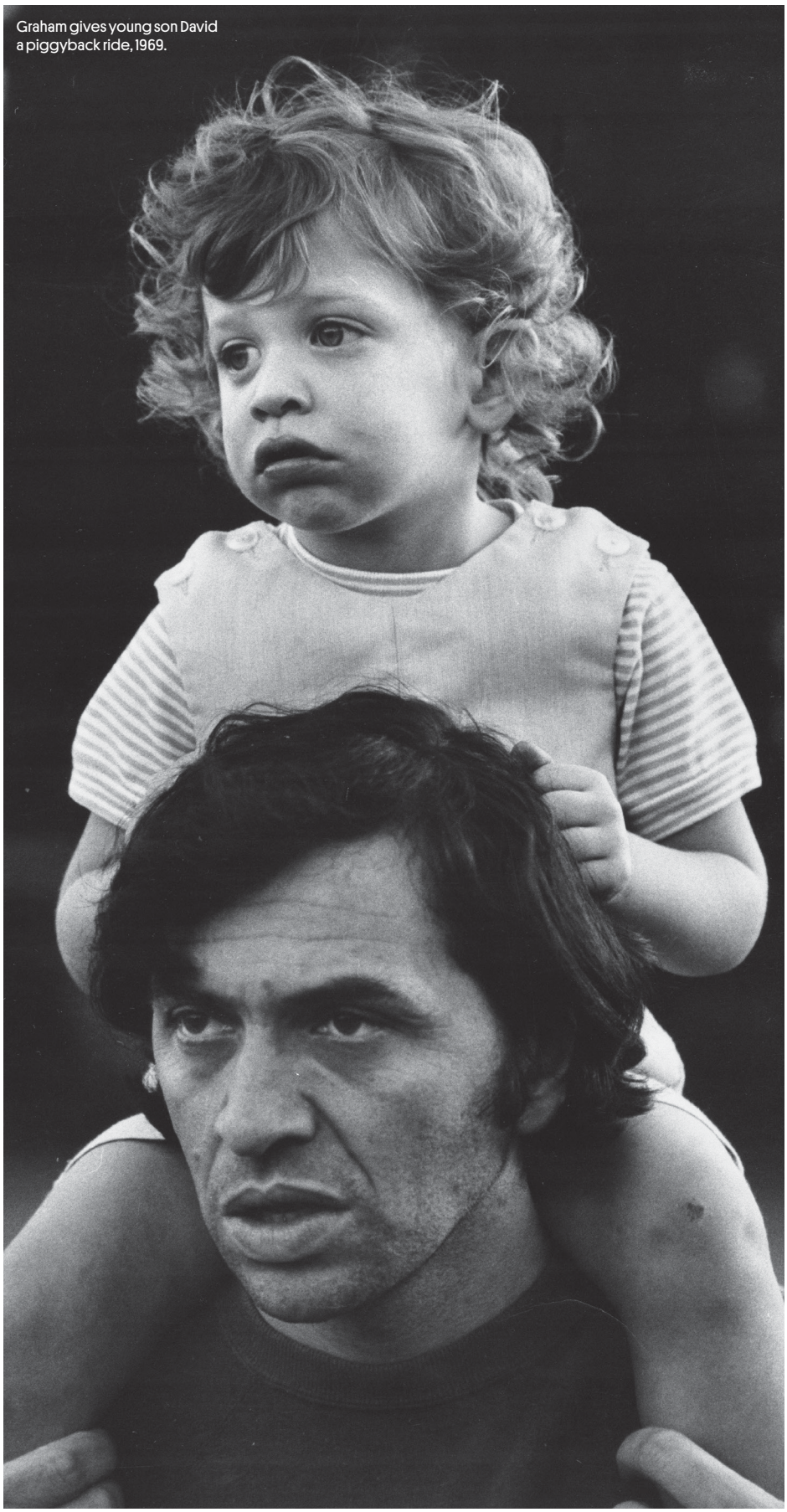

Graham gives young son David a piggyback ride, 1969.

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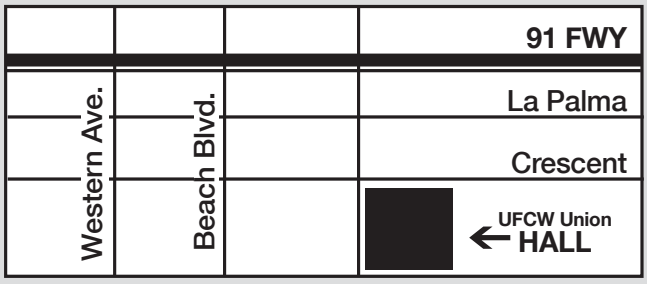

Circa 1972.

© BARON WOLMAN. COURTESY OF PHOTOFEST

CONTINUED FROM PAGE 20

lived for was the moment, the get off. The show would happen.

"He was truly a producer and an entrepreneur. He was Zigfield and his concern was the show and sure he was obsessed with the money. He cared about the money but he had a political and social consciousness. Since he's gone we don't see the great rock benefits anymore. We don't see rock being used as a force to raise enormous amounts of money for good causes.

"It's a different time in the world now. And people back then thought rock 'n' roll should be free. How absurd that seems now. Bill took a lot of heat during his life, but compared to what is going on now, he was a prince. As much as he cared about money he never did it on the ticket prices. Bill always kept the ticket prices reasonable. He would be shocked and horrified at what a ticket costs now. What it costs to see a band now. Bill would not believe it. I don't know what he would have done. To put it in perspective, if anyone remembers, to go to the Fillmore East it cost $3.50. And you saw 3 acts.

Harvey Kubernik has been a music journalist for over 42 years and is the author of 8 books. During 2014, Harvey's Kubernik's Turn Up the Radio! Rock, Pop, and Roll in Los Angeles 1956–1972 was published by Santa Monica Press. In September 2014, Palazzo Editions packaged Leonard Cohen: Everybody Knows, a coffee—table—size volume written by Kubernik, currently published in six foreign languages. BackBeat/Hal Leonard Books in the United States. Harvey and Kenneth Kubernik wrote the text for photographer Guy Webster's first book for Insight Editions published in November 2014. Big Shots: Rock Legends & Hollywood Icons: Through the Lens of Guy Webster. Introduction by Brian Wilson]. In November, Back/Beat/Hal Leonard will publish Harvey's book on Neil Young, "Heart of Gold."

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A new bootleg series release captures some of the Miles Davis' seminal performances during two decades of the Newport Jazz Festival

BY HARVEY KUBERNIK

MILES DAVIS' 20-YEAR ASSOCIATION AS AN ARTIST at impresario George Wein's renowned Newport Jazz Festival is a thriving tradition that will be celebrated with the release of *Miles Davis At Newport 1955-1975: The Bootleg Series Vol. 4*.

The four-CD box set, comprised of live performances by Miles' stellar band lineups in 1955, 1958, 1966, 1967, 1969, 1971, 1973, and 1975, in Newport, Rhode Island, New York City, Berlin, and Switzerland, will be the lynchpin for a 60th anniversary commemorative weekend of events at this summer's annual Newport Jazz Festival (July 31, August 1 & 2).

Ahead of this landmark event, *Miles Davis At Newport 1955-1975* will be available everywhere on Friday, July 17 — 60 years to the date since Davis' breakthrough performance at Newport in 1955 — through Columbia/Legacy Recordings, a division of Sony Music Entertainment. An interview with Newport Jazz Festival founder-impresario, George Wein, discussing his relationship with Miles Davis, can be viewed at: vevo.ly/GOueyx.

"This Miles box gives a history of the man's development, 1955-1975 — from just after Bird to just after Jimi — and it's important to have it all in one place," reflects Dr. James Cushing, host of the weekly KCPR-FM program, Miles Ahead.

"By chance, the four-CD recording of *Sly & the Family Stone Live at the Fillmore* comes out the same day, so we can enjoy the cross-referencing Miles makes to Sly in his later material. The 1955 Newport concert was one of his first important gigs as a leader, and the 1975 one was, I believe, one of his very last before

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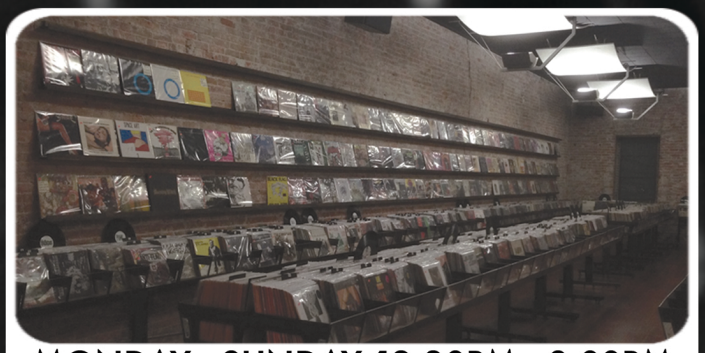

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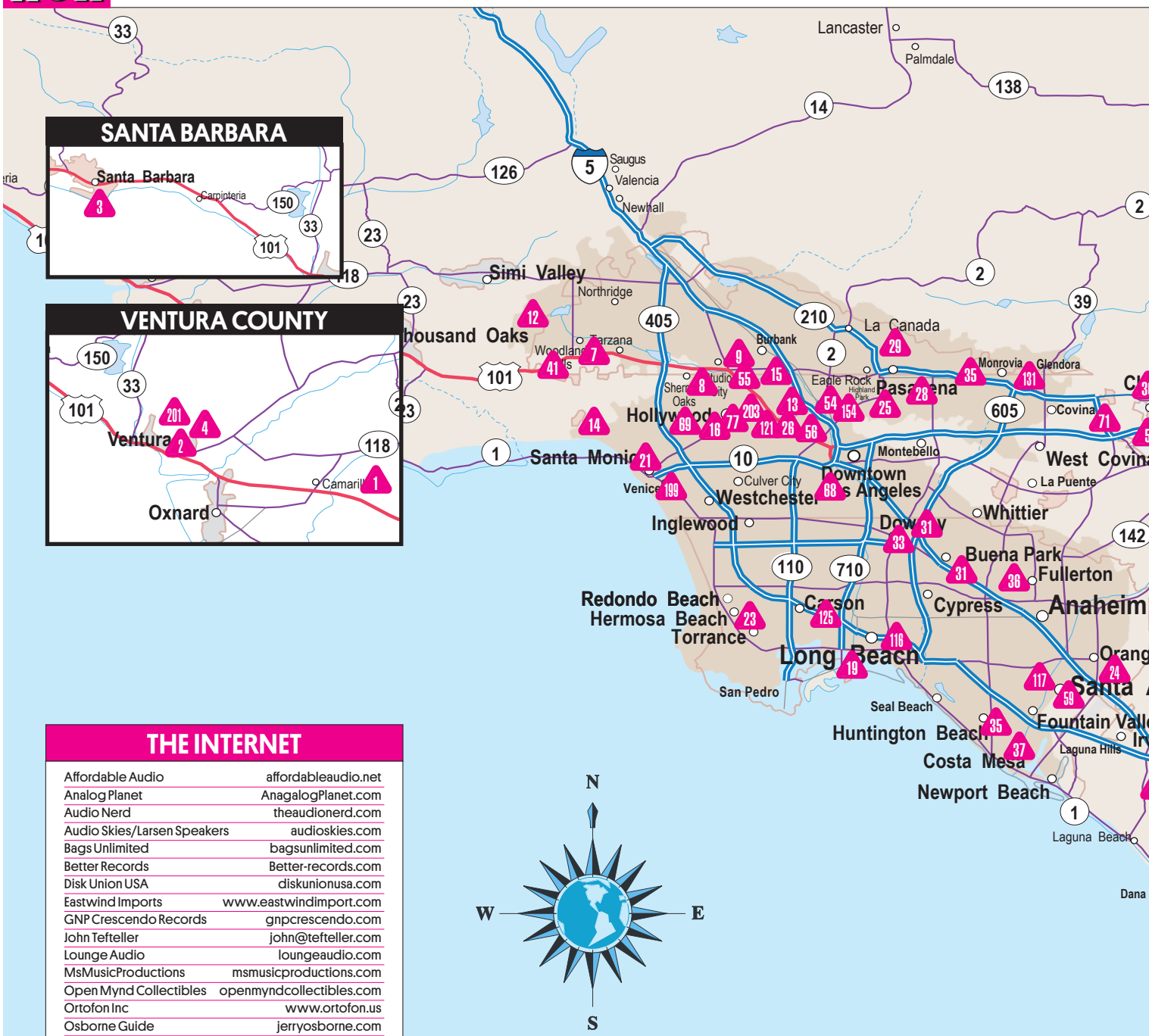

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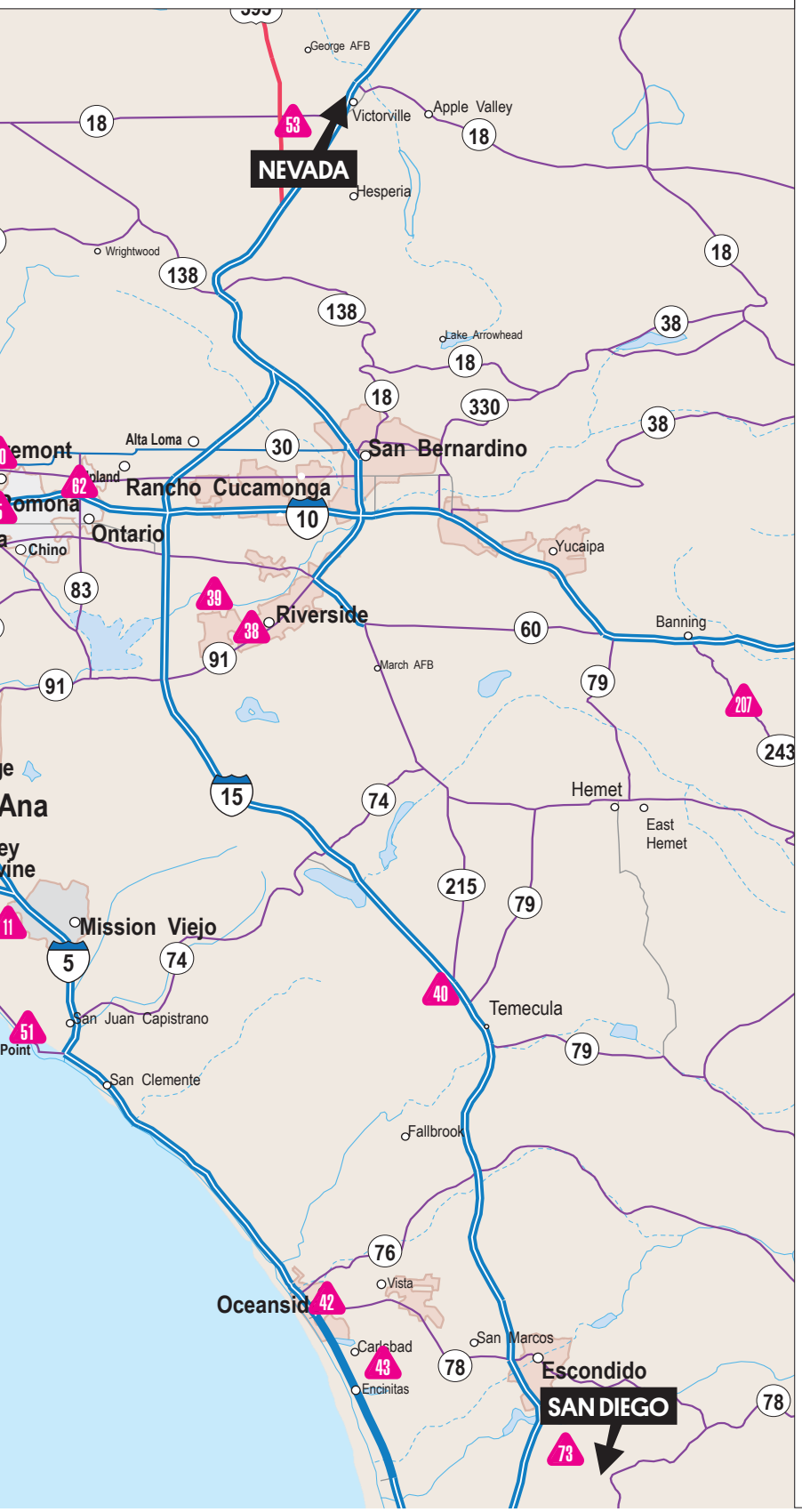
53	Wax Trax	2909 S. Decatur	Las Vegas	89102

OUTHERN CALIFORNIA



SANTA BARBARA/VENTURA COUNTY

1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
2	American Pie Records	1412 Tower Square #2	Ventura	93003
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

SAN FERNANDO VALLEY/BURBANK

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
41	Tokyo Music	19946 1/2 Ventura Blvd	Woodland Hills	91364

LOS ANGELES / SANTA MONICA

13	Mono Records	1805 Glendale Blvd	Los Angeles	90026
14	Record Surplus	12436 Santa Monica Blvd	W. Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
16	Amoeba Music	6400 Sunset Bl	Hollywood	90028
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
26	Blue Bag Records	2149 Sunset Blvd	Los Angeles	90026
54	Jacknife Records & Tapes	3149 Glendale Blvd	Los Angeles	90039
55	Sick City Records	3323 W Sunset Blvd	Los Angeles	90026
56	Caveman Vintage Music	650 N. Spring St	Los Angeles	90012
69	The Record Collector	7809 Melrose Ave	Los Angeles	90046
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
154	Gimme Gimme Records	4628 York Blvd	Highland Park	90042
199	Timewarp Records	4095 Delmar Ave #13	Venice	90066
203	Revolution Records	7305 Melrose Ave	Los Angeles	90046

LONG BEACH/SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
23	PM Sounds	1115 Sartori Avenue	Torrance	90501
116	Toxic Toast Records	757 Pine Ave	Long Beach	90803
125	Fingerprints	420 E 4th Street	Long Beach	90802

MID CITIES

25	Record Jungle	2459 Whittier Blvd	Montebello	90640

SAN GABRIEL VALLEY AREA

28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
29	Audio Element	117 E Union St	Pasadena	91103
35	Resistor Records	511 S. Myrtle	Monrovia	91016
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016

CLAREMONT / POMONA / ALTA LOMA

5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786
71	Zoinks Records	226 S Main St	Pomona	91766

ORANGE COUNTY

11	JB Bop Records	23552 Commerce Ctr. Dr. Ste. E	Laguna Hills	92655
24	Analog Record Shop	12872 Newport Ave	Tustin	92780
31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627
59	Left of the Dial Records	320 French St., Unit B	Santa Ana	92701
117	Beatnik Bandito	417 N. Broadway St	Santa Ana	92701

RIVERSIDE COUNTY

38	Mad Platter	1223 University Ave	Riverside	92501
39	Groovers	215 W. Big Springs Rd.	Riverside	92507
40	Old Town Records	42012 Main Street	Temecula	92590

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
73	Stereo Unlimited	3191 Sportsw Arena Blvd	San Diego	92110

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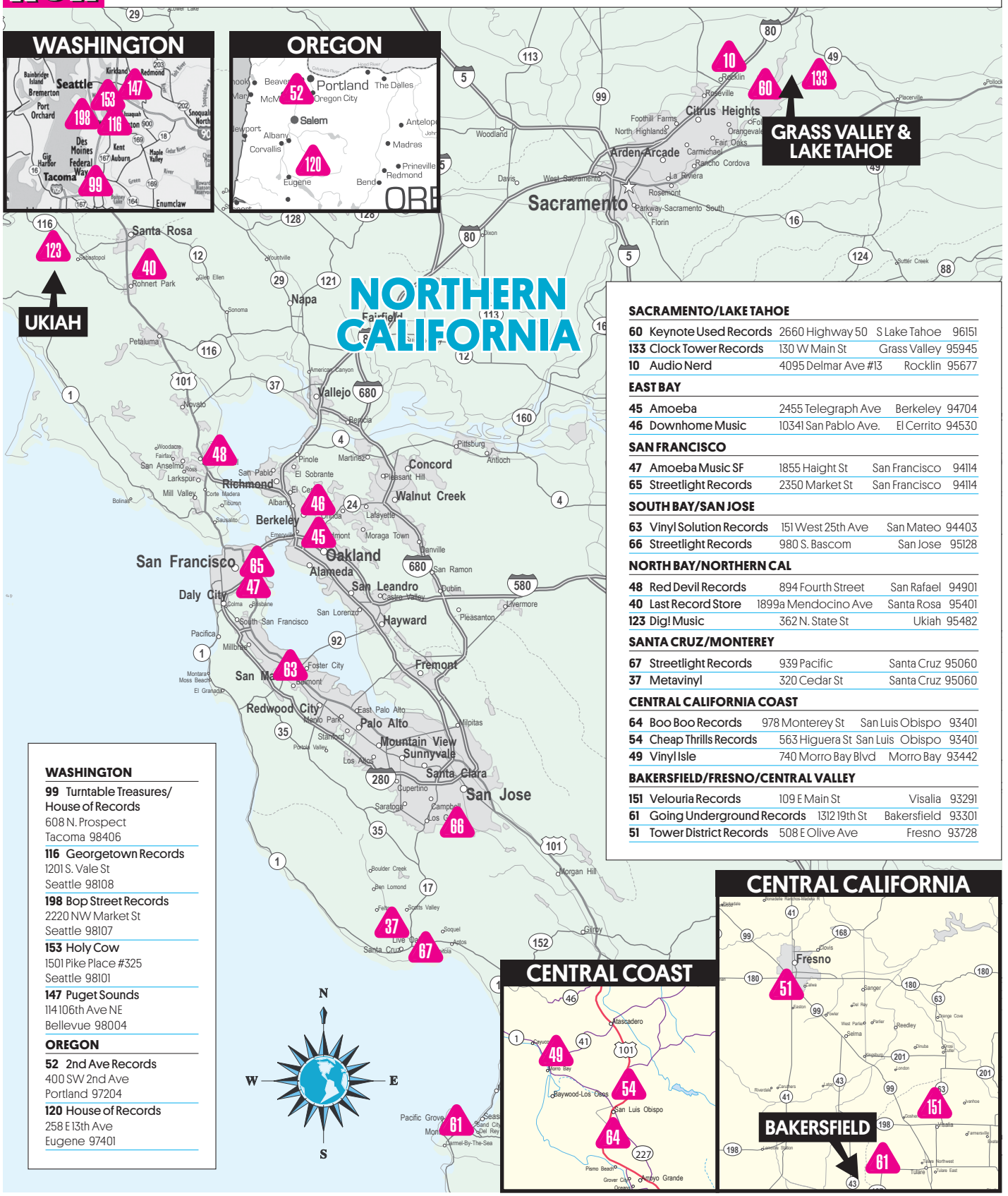

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1201 S. Vale St
Seattle 98108

198 Bop Street Records
2220 NW Market St
Seattle 98107

153 Holy Cow
1501 Pike Place #325
Seattle 98101

147 Puget Sounds
114 106th Ave NE
Bellevue 98004

OREGON

52 2nd Ave Records
400 SW 2nd Ave
Portland 97204

120 House of Records
258 E 13th Ave
Eugene 97401

SACRAMENTO/LAKE TAHOE

60	Keynote Used Records	2660 Highway 50	S Lake Tahoe	96151
133	Clock Tower Records	130 W Main St	Grass Valley	95945
10	Audio Nerd	4095 Delmar Ave #13	Rocklin	95677

EAST BAY

45	Amoeba	2455 Telegraph Ave	Berkeley	94704
46	Downhome Music	10341 San Pablo Ave.	El Cerrito	94530

SAN FRANCISCO

47	Amoeba Music SF	1855 Haight St	San Francisco	94114
65	Streetlight Records	2350 Market St	San Francisco	94114

SOUTH BAY/SAN JOSE

63	Vinyl Solution Records	151 West 25th Ave	San Mateo	94403
66	Streetlight Records	980 S. Bascom	San Jose	95128

NORTH BAY/NORTHERN CAL

48	Red Devil Records	894 Fourth Street	San Rafael	94901
40	Last Record Store	1899a Mendocino Ave	Santa Rosa	95401
123	Dig! Music	362 N. State St	Ukiah	95482

SANTA CRUZ/MONTEREY

67	Streetlight Records	939 Pacific	Santa Cruz	95060
37	Metavinyl	320 Cedar St	Santa Cruz	95060

CENTRAL CALIFORNIA COAST

64	Boo Boo Records	978 Monterey St	San Luis Obispo	93401
54	Cheap Thrills Records	563 Higuera St	San Luis Obispo	93401
49	Vinyl Isle	740 Morro Bay Blvd	Morro Bay	93442

BAKERSFIELD/FRESNO/CENTRAL VALLEY

151	Velouria Records	109 E Main St	Visalia	93291
61	Going Underground Records	1312 19th St	Bakersfield	93301
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CONTINUED FROM PAGE 24

his seven-year silence, so the release is a capsule of the man's development. I've heard most of this music on bootlegs (some of it has been released by Columbia), and everything I've heard is five stars: Miles' alertness never fails him, his pacing is always fascinating, his fully invested presence in the music is thrilling, and the bands he has — Coltrane, Evans; Shorter, Hancock; Cosey, Liebman — remain the standard for jazz improvisation."

The newest entry in Columbia/Legacy Recordings' critically-acclaimed *Miles Davis Bootleg Series, Newport 1955-1975* clocks in at 296 minutes, nearly four hours of which is previously unreleased. From Miles' debut performance at NJF in 1955 (a hastily arranged jam session featuring Thelonious Monk and Gerry Mulligan, that immediately led to the trumpeter's Columbia signing), to his final public performance of the '70s in 1975 (at Lincoln Center during NJF-NY, the singular "Mtume" named for Miles' favored percussionist of that decade), the box set traces the ascendance of Miles' music as the ne plus ultra of jazz. The full-length concert performances alone of Miles' famed "Kind Of Blue" Sextet (with Cannonball Adderley, John Coltrane, Bill Evans, Paul Chambers, and Jimmy Cobb), and 'second great quintet in '66 and '67 (with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams) represent templates that reverberate in jazz and popular music to this day.

In this symbiosis, George Wein employed Miles to make Newport great, and Miles obliged by bringing some of the post-modern jazz era's paramount musicians to the festival stage in his bands. The Newport Jazz Festival (and starting in 1959, Wein's Newport Folk Festival) enabled audiences of 10,000 to dig the music in a surprisingly intimate setting, where you really could hear a pin drop. "When Miles played his solo on 'Round Midnight'," Wein remembers of that breakout 1955 jam, "he put his horn right up to the microphone, which trumpet players didn't do. Normally they like to get some air and play a little bit away from the mic but he put the bell of his horn right up against it, and it came through clear as a bell." In that moment, with that simple move, Wein states, "That's when he became the star of the festival and later [Columbia Records A&R man]

CONTINUED ON PAGE 34

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George Avakian went up and signed him."

With his "ecumenical" music mix in these five- and six-hour programs — from traditional to bop, hard bop, and re-bop, from cool, modern and post-modern to jazz-rock, rock-jazz, blues and R&B — the contemporary music festival was sired by George Wien's liner note essayist Ashley Kahn affirms, Wein "swayed generations of festival producers and impresarios — from groundbreaking one-offs like the Monterey International Pop Festival in 1967 and Woodstock in 1969, all the way up to today's genre-blending annuals like Coachella and Bonnaroo, [and in Europe] Glastonbury and Montreux."

"In 1967, Miles Davis was gearing up to make a major change in music. His great Quintet of the 1960s (with saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter and drummer Tony Williams) had run its course," writer Kirk Silsbee offers.

"The compulsively restless Davis would throw away all of the artistic and commercial capital it had built up and risk it on an unknown sound. It would not be a major change in jazz, as Davis had introduced in 1949 with the Birth of the Cool band, or 1958 with his Kind of Blue sextet. This would meld jazz with black pop music — funk, in particular — in a way that made an underground hybrid of both forms. The opening salvo in this new sonic revolution, would be his album In a Silent Way. It showcased new elements for his music that he would cleave to for the rest of his career: electric keyboards, electric guitar, electric bass and churning drum work and a new Davis feature: tape edits that juxtaposed different moods and textures. The revolution was about to begin and before it was over, the fusion genre would be born. The best bands in its ranks were all headed by Davis alumni: John McLaughlin, Chick Corea, Wayne Shorter and Joe Zawinul, Jack DeJohnette and Dave Liebman among them."

Intrinsically and inextricably linked at the hip were Miles Davis and George Wein, from the first conversation Wein recalls with the trumpeter in 1952, at a little club in New Haven, "when [Miles] was playing with a band that Symphony Sid had put together with Percy Heath and Milt Jackson," Wein clearly recalls.

Twenty years or so later, he memorably amped up the 1969 NJF program with Led Zeppelin, the Mothers of Invention, Jeff Beck, Sly and the Family Stone, Frank Zappa, Jethro Tull, Ten Years After, John Mayall, Johnny Winter and others.

Miles was just six weeks away from recording the principal sessions for his all-time game-changing Bitches Brew, and his live band had replaced Hancock, Carter and Williams with Chick Corea, Dave Holland, and Jack DeJohnette. With more electronic instrumentation, and broader drum patterns, Miles was quickly moving beyond the very jazz styles he had helped to create and popularize.

Into the '70s, rock and R&B-rooted musicians like guitarists Pete Cosey and Reggie Lucas, electric bassist Michael Henderson, Mtume on percussion, plus jazz drummer Al Foster and a rotating cast of saxophonists came aboard. As Miles' scope expanded, Wein's festival became a weeklong affair in Manhattan, then across Europe.

But to eyewitnesses, Newport Jazz Festival 1969 was ground zero, the big bang that informed Bitches Brew." I remember that Miles always came to Newport and left as fast as he could," Wein told Kahn." In '66, he came up in a boat and got to the stage in time to play, and was back on the boat and got the hell out of there. In '69, he stayed from the first day to the last, standing right by my shoulder... He watched every group and watched the response of the audience, who got the most applause, what music they were playing. He was studying. And that affected all the last years of his career."

MILES DAVIS AT NEWPORT 1955-1975: The Bootleg Series Vol. 4

CONTINUED ON PAGE 36

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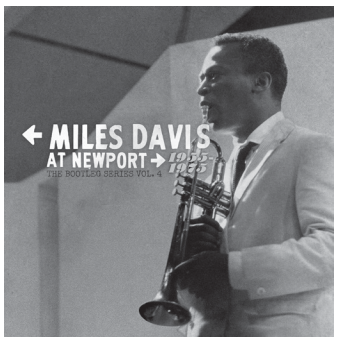
CONTINUED FROM PAGE 34

was produced for release by Richard Seidel and Michael Cuscuna; with co-producer Steve Berkowitz. Executive producers for the Miles Davis Estate were Cheryl Davis, Erin Davis and Vince Wilburn, Writhe music was mastered by Mark Wilder and Maria Triana at Battery Studios in New York City. All original concerts were produced by George Wein.

"Miles great gift was his ability to remain true to his voice regardless of the musical setting -his orphaned, plaintive cry, that vicious angular thrust — it resounded on '50s-era bebop sessions, the move to modal forms in the '60s and into the percussive deep space of his early '70s forays," author Kenneth Kubernik theorizes. "He was always the coolest cat in the room, the cynosure within the constellation of jazz's leading lights.

"*Miles Davis at Newport 1955-75* speaks to this defining characteristic in his playing. In 1955 Miles had only recently recovered



from a crippling drug habit and was slowly redeeming himself in the eyes of his musical confederates. A near after-thought booking at the second Newport festival, Miles wowed the crowd with his signature blend of attitude and artistry. A year later he was recording genre-defining albums for both Prestige and Columbia Records. It was a time of rebirth for the man with the horn.

"The recordings in this box set document Davis leading some of his most-heralded groups; and though much of this material has long been commercially available (and the "previously unreleased" performances have been exhaustively bootlegged) it is nevertheless a valuable catalogue of an iconic artist bestriding the main stage decade after decade. What's of greatest interest is the way that Miles's protean presence — part wave, part particle — continues to isolate and antagonize his devoted following. One can almost hear the warring tribes squaring off around which iteration is "authentic" or "legitimate." Like Picasso, Miles never stopped reshaping his materials. Not just his sound but the way in which he presented himself to his audience: the buttoned-up Oxford shirts giving way to the diamond-cut sharkskin suits which morphed into funkadelic leathers accessorized with insect fear-film shades (his "cubist" phase).

"Miles was once cornered coming off the bandstand by an admirer who was troubled by the new direction he was taking the music — too 'out.' Why couldn't he stay content and play, you know, ballads? Miles shot back:' Why should I wait for you.' Genius never does."

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STAR SHOTS

Photographer Guy Webster's iconic photos of Los Angeles' film and music stars from the 1960s

BY HARVEY KUBERNIK

Big Shots: Rock Legends and Hollywood Icons (Insight Editions / $75.00 / October 2014) is an unparalleled, definitive collection of Guy Webster's photographs from L.A. in the 1960s, along with his intimate recollections of that era on the music scene but also fashion, visual arts, and popular culture. I wrote the text for book with my brother Kenneth, and along with Guy, we traced the enduring legacy of the time, providing a backdrop for his candid, behind-the-scenes stories about photographing some of the world's most influential pop culture figures.

Guy Webster established his reputation as a photographer capable not only of capturing the emotional nuance of the era, but also of helping to define it, with shots of hundreds of personalities before they were legends—including Simon & Garfunkel, Jack Nicholson, Dennis Hopper, Bob Dylan, Jane Fonda, Jim Morrison, Natalie Wood, Janis Joplin, Barbra Streisand, Raquel Welch, Cher, Jimi Hendrix, Brian Jones, Keith Richard, and Mick Jagger.

Our collaboration features more than 300 photographs, and a foreword by Brian Wilson, with contributions from Michelle Phillips, Peggy Lipton, Chris Hillman, Andrew Loog Oldham, and Ray Manzarek, and many others, Big Shots is an evocative retrospective of a transformative and influential time and place.

Guy Webster is one of the early innovators of rock-and-roll photography. He has spanned the worlds of music, film, and politics in a remarkable fifty-year career. While shooting album covers and billboards for numerous groups — including the Rolling Stones, the Mamas and the Papas, the Beach Boys, the Byrds, Love, the Doors, Simon & Garfunkel, the Hollies, Spirit, Paul Revere & the Raiders, Nancy Sinatra, the Turtles, Procol Harum, Laura Nyro, Lee Michaels, and Taj Mahal.

He also photographed such film legends as Rita Hayworth, Dean Martin, Gena Rowlands, Joan Collins, and Natalie Wood.

As the primary celebrity photographer for hundreds of magazines worldwide, Webster has captured a vast range of talent and luminaries, from Igor Stravinsky, Truman Capote, to Zubin Mehta and Candice Bergen. His presidential subjects include Ronald Reagan and Bill Clinton. He lives in Ojai, California.

For more information, visit www.guywebster.com.

A native Angelino and raised in Beverly Hills, Guy Webster is the son of a three-time Oscar-winning songwriter, Paul Francis Webster. After graduating from Beverly Hills High school, Webster went to the Art Center College of Design. His work became omnipresent in magazines and newspapers, album covers and music and fashion ads from1964 to 1971.

Webster's first album cover, *Three Window Coupe* by The Rip Chords (of "Hey Little Cobra" fame), produced by Terry Melcher, consequently put him on a path that proved he was never content to simply capture the moment, his camera burrowed into the essential character of his subjects: the brooding edge of the young Rolling Stones, the insouciant charm of The Mamas and the Papas.

In 1966-67 Guy traveled with The Mamas and the Papas and The Beach Boys, while also photographing Brian Wilson during his creation of *SMiLE*. Webster shot the 1967 Monterey International Pop Festival, and his work appeared in the now infamous program.

Guy lensed L.P. covers from 1964-1971 that informed our still ongoing musical history and impacted our lives. His front cover pictures on cardboard covers introduced us to audio terrain that we return to and investigate in 2014.

Simon and Garfunkel on a dirt road for the cover of their 1966 album *Sounds of Silence*; The Mamas and the Papas' initial LP, *If You Can Believe Your Eyes and Ears*; The Rolling Stones' *Big Hits (High Tide and Green Grass)*. Webster provided photos for the Stones' *Flowers* collection, as well as shooting the self-titled L.P. front covers of the debut albums from the *Doors* and *Spirit* in addition to Carole King's *Writer*, Van Dyke Parks' *Song Cycle*, and *Recital* from Lee Michaels. Webster also snapped the photo of the Turtles' *Happy Together* LP front cover. He also provided the back cover photography on Love's *Da Capo*.

Webster was also hired by record labels, including Elektra, Warner Brothers, Columbia, and A&M Records, where he was co-art director.

During his music career, Webster provided the film stills for *Goin' South*, *The Wind and the Lion*, and *They Shoot Horses,*

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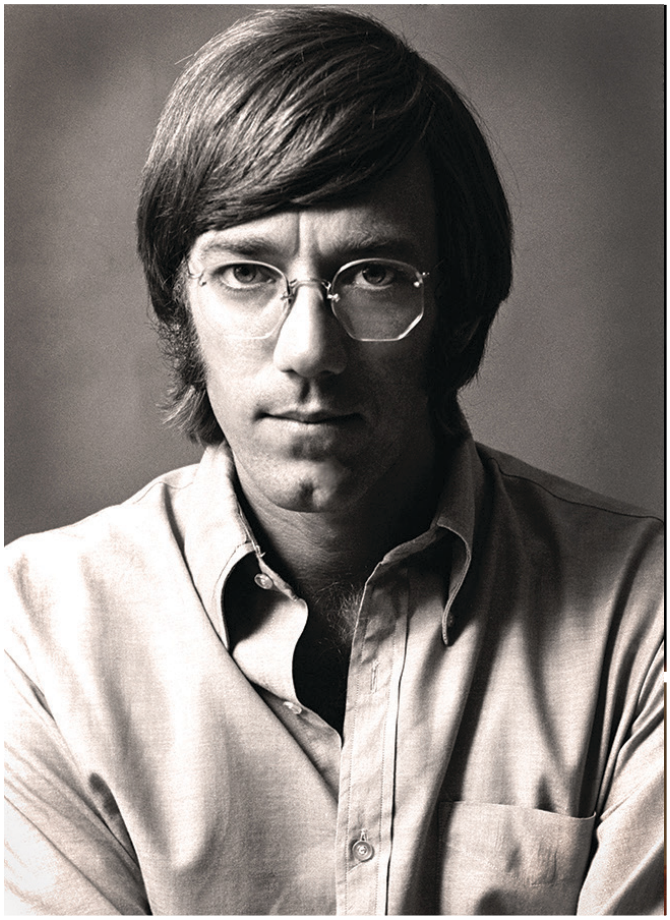

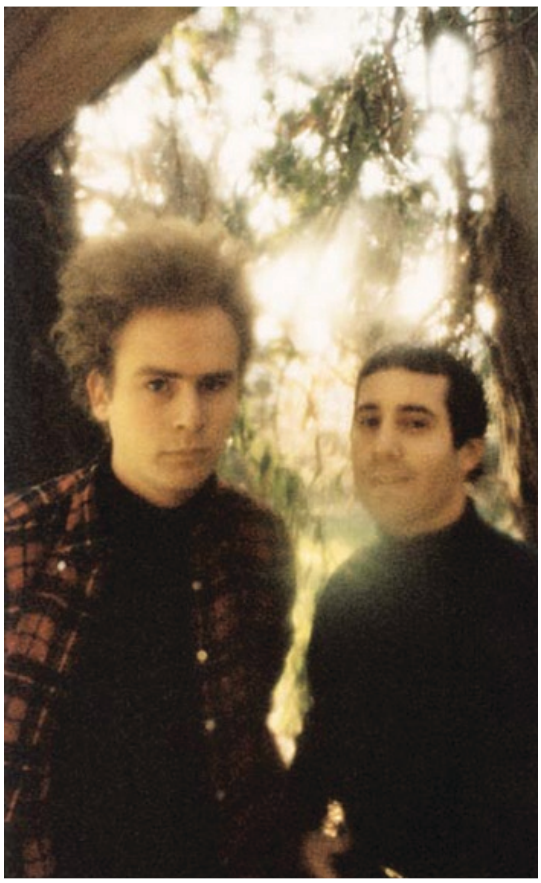

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Don't They?, also snapping John Cassavetes and Gena Rowlands on their movie sets.

Webster left America in 1971, uncomfortable with then President Richard Nixon and the ongoing war in Vietnam. He lived half of the decade in Spain and Italy and traveled to Morocco in 1974 or '75, also visiting France, Austria and Germany over a six month period. Webster earned a Masters Degree in Fine Art from the University of Florence.

After he relocated back to California, Webster moved to Ojai in 1980 with his second wife, Leone, a former model and actress. The Websters have five adult children, three from a previous marriage, and two grandkids.

Guy administers his late father's music publishing company, around his passion for Italian motorcycles.

Guy has taught photography at the Oak Grove School in Ojai, Calif. He is enthusiastic about his motorcycle collection and museum in Ojai.

HARVEY KUBERNIK INTERVIEWS GUY WEBSTER

Kubernik: You had a Grammy nomination for the cover of The Byrds' Turn! Turn! Turn! album. Then there was your embedded collaboration with The Mamas and the Papas. You photographed them for the whole ride.

Webster: That started with Lou Adler, who discovered and produced them.

Lou called me and said, "Barry McGuire is sending over this group and he wants us to listen to them." So I went into Lou's office at Dunhill Records, and in came the four Mamas and Papas and they were visually very interesting. Michelle Phillips. Gorgeous girl. Everybody wanted to fuck Michelle. She was it. Cass was wonderful. I knew Cass really well and we were close friends. And Denny was great. What a voice. So Lou and I were the

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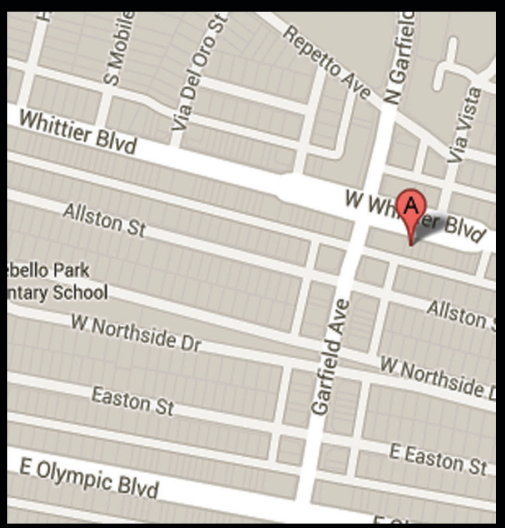

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only two people in the office and they started singing "California Dreaming," and Lou and I looked at each other and locked eyes. Oh my God! That is it. We just saw money signs. I went to every recording session Lou did with (engineer) Bones Howe. I shot the front cover of their album, If You Can Believe Your Eyes and Ears, in the bathroom of a house that was rented at the mouth of Franklin Canyon.

In 1966, we were sitting around and I think it was Cass who pulled out some grass from tin foil and lit it with all the windows and doors closed. And we were supposed to shoot our album cover. And we were all really stoned. I couldn't set up my tripod. So I said, "We gotta shoot something." And in that apartment was that 1920s and 1930s bathroom with all the tile. I put them in the bathtub and I set up my tripod and my big two-and-a-quarter camera and shot that picture. And in that picture for the album cover, shot with my wide angle lens, was the toilet. I had no idea when we produced this and neither did Lou. You can't put a toilet on the cover of anything and sell it at Sears or one of those chain stores. They will not allow it. So Lou came up with a great idea, to put a little sticker on the shrink-wrap that said, "Including 'California Dreaming'." And that covered the toilet. Kid opens it up and there it is.

It became one of the most controversial album covers of its day. Which pleased us to no end I became best friends with The Mamas and the Papas. John Phillips was from another world. You see, John Phillips became a hippie, but he wasn't. When I first met him, he was not a hippie. He was a bright folk singer who could write beautiful songs. John Phillips and I could be friends. The group was educated. John and I could talk philosophy, religion, politics. I think John helped Lou and Lou brought John into the modern world of music publishing.

I was also with Lou and the group at the 1967 Monterey

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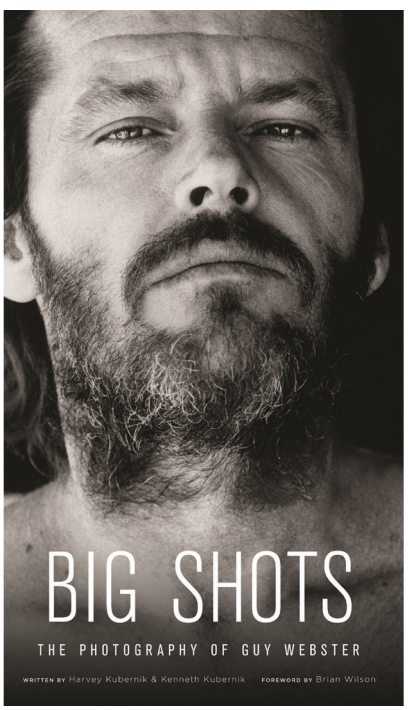

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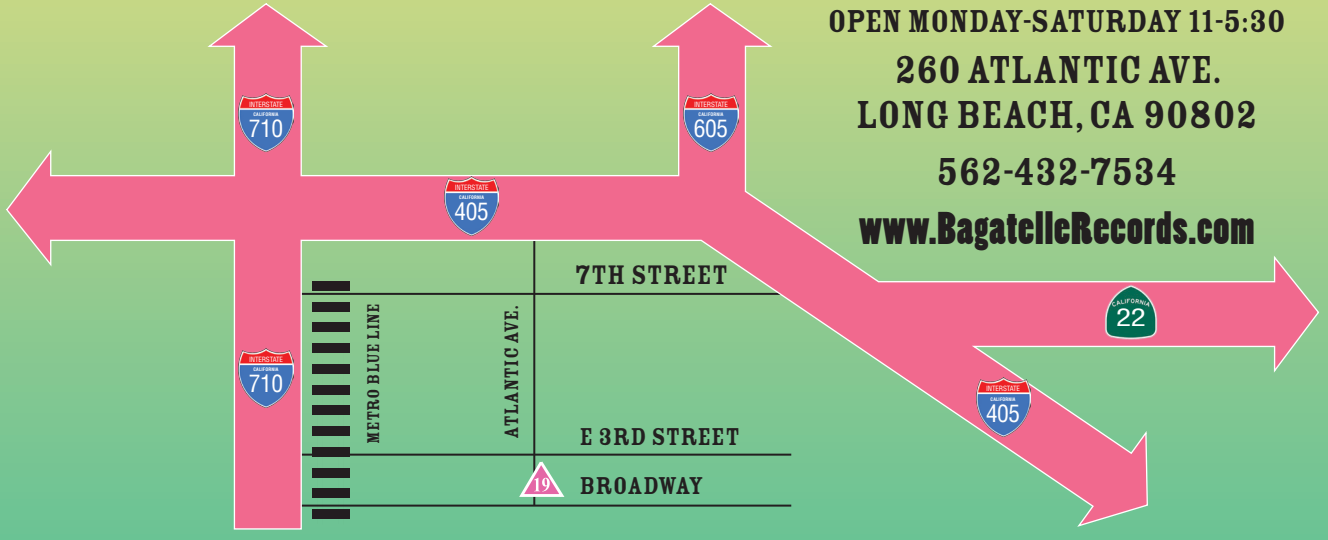

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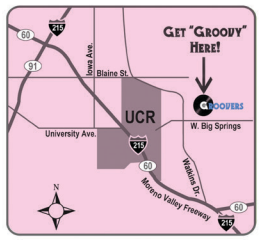

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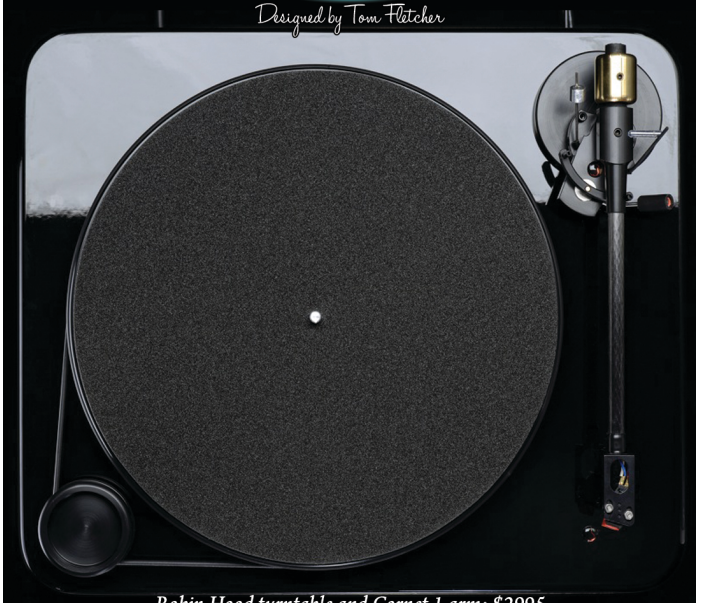

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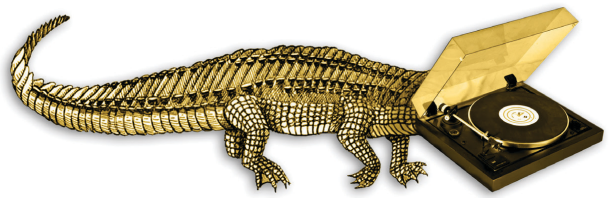

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International Pop Festival as the official photographer for the festival and the program. The police were so nice there. I took the photo of the cop with the flower.

When *Esquire* Magazine did an article, "The 100 Heavyweights of Rock 'n' Roll," I was one of them. I was treated by the musicians with great respect and I treated them with great respect. I used to say to the bands I shot, "Let's have fun, because you'll probably never want to pose together again. Look I'm telling you. You're going to get into arguments over money. And next year you're not gonna all be here." And I did it with a sense of humor. And the truth was the bands all broke up and new people came in.

Your iconic cover photo on the January 1967 debut Doors album that primarily portrayed Jim Morrison. An LP jacket that brought so many eyes and ears into the brave new mono and stereo world the Doors captured on analog tape. How did that event happen?

Jac Holzman, who owned Elektra Records, called me on the telephone and said, "I have a group I want you to photograph." "OK." "Well, they are out at the Whisky a Go Go." "Alright. I'll listen to them." I didn't know who they were. I saw them and I liked them, but I was listening to a lot of stuff back in those days. So we had them scheduled to come into my studio, which at that time was located at my parent's house, in the back. Because even though I was shooting all outdoors stuff at the time, when I wanted to shoot studio, I had a small studio there. And I wanted to do them in the studio so I could get some very intimate pictures of them. And in walked Jim Morrison. And he said, "Guy." "How do you know me?" "Guy, we went to school together." "Oh my God. Jim!

"We were at UCLA together in the philosophy department and we used to read Nietzsche together." And I went, "Shit. I didn't know you were a singer or a poet." I was shocked. And the other guys, and this is a terrible thing, and I know they were angry at me, because I put Jim's face forward and I designed the cover and put the other three guys as his eyes and part of his brain. But I made Jim the star on purpose 'cause I knew it could sell the album. Jac liked it and put that on the cover. He always let me do what I wanted for the cover.

Here's the deal on Jim taking his shirt off for the session. Once we realized that we were in school together and that I was already famous with my album covers, I said, "Look Jim. You're wearing this shirt and it's embarrassing because it has ribbons on it. I know it's a hippie shirt but you can buy it in Venice Beach and you can buy it anywhere." And it would have dated him. "I'm gonna take your shirt off. You'll be alright. Trust me. And I'm gonna make you look like Jesus Christ." And that's what it was. And they went with it.

I loved the band live. Oh my God. I later knew that Jim was singing and he had been in class with me. But I was listening to Ray Manzarek's organ. That was brilliant and that's what impressed me more than anything. Man, this guy could smoke that keyboard and he was a white guy with little glasses. So I was really impressed.

What about the montage or the superimposition aspect of that first Doors front cover? That was a new thing you were doing.

Yes, it was. Because I grew up with jazz and blues and all the album covers were just awful. They were against a yellow background, everybody in suits and similar poses, corny. Except for the work of photographer William Claxton, whom I was friends with, and he shot some great pictures and covers. Good guy and a good artist.

I wanted to do the same with rock 'n' roll. What I wanted was, let's get down to it. Here are these guys, they are singing about love, peace, and sex, and I wanted something to make them look sexy and I didn't want them in a studio. I wanted them outdoors in nature, part of our life in the '60s, Love-Ins, things like that.

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All natural. And I started putting the musicians and artists outdoors.

You subsequently were around the Doors for a photo session in Westwood at the Veterans' Cemetery next to UCLA in 1968, when the band did their video for "The Unknown Soldier" from the album, Waiting for the Sun.

Right. It was raining and very hard to take pictures without getting ugly buildings in the background. The one image on my website has Jim on the side. I was worried about putting it out there because it was too macabre so I didn't push that photo. I loved the Vietnam commentary being done in front of me. Anything that was political. Morrison had a sense of fashion. He understood. He was super educated, even though he educated himself, going to UCLA at that time in the early '60s and he came from a junior college.

You took photos of Brian Wilson and the Beach Boys, including some 1967 SMiLE period shots.

I love Brian. Child-like innocence, and he was playful. And I believe in that. One of the things about studying Buddhism all my life is getting that playful side, exposing it and don't be afraid of it and let it out. Everything Brian did I loved. Even the silly songs like "Surfer Girl" I thought were brilliant.

"I saw Brian take pop music into a new direction. I feel it an honor that I was at the recording session for the vocals of "Good Vibrations." Oh my God. I had chills up and down my arms and back the whole time. I had never seen anything like it and to be in that recording session and to see them practice in the halls getting their harmonies. Holy shit. That was a real treat. It's one of the highlights of my musical life.

And Capitol Records a couple of years ago released the SMiLE box set with the original 1966 and '67 sessions for that album. I took photos and involved in the new book and package. And Van Dyke Parks is the lyricist with Brian on SMiLE. And he's brilliant. I did the cover of his Song Cycle album.

I ran my father's music publishing company while I was doing photography, and my brother and I own it today. Now, I'm responsible for that, because the company that was producing the Spider Man cartoon came to me and said, "Would your dad write us a song?" He'd written two or three famous television themes, like Maverick. I said, "I don't know if he would do that. How much are you offering?" We worked out a deal. I then went to him and said, "You're writing this song." He literally wrote it in ten minutes. And it's been one of the biggest copyrights we've ever owned, because of the movies and television. Aerosmith did "Spider Man."

Did your dad look down at rock 'n' roll when it first started getting on the radio and you were involved in the visual aspect of photographing different music in the mid-'60s?

No. He wasn't like that. He was very shy, like an English professor. He was brilliant and knew every word in the dictionary, all the different spellings, all the different meanings. He wasn't threatened by rock 'n' roll in the mid and late '50s, because he was making big hits during the '50s and the '60s. You know, "Somewhere My Love," which combines his lyrics with the melody of "Lara's Theme" from the film Doctor Zhivago. He was doing OK. But he didn't like anyone except Bob Dylan. And I said, "Wait a minute, there's a lot of guys out there!"

I told him I was going to photograph Simon & Garfunkel for an LP cover and I wanted him to meet them. I brought Simon & Garfunkel by, and my father and Paul Simon hit it off because he learned Simon was a Dickensian scholar. So was my dad. He had a Dickens collection. Then Paul Simon said, "Hey, you want to hear our new song?" And he pulled out his guitar in the living room, in Beverly Hills, and my dad was sitting there, who is not a rock and roller, and he listened to "Sounds of Silence" for the first time. "Oh my God, you guys. What a brilliant song." I took Paul and Art up to a dirt road in Franklin Canyon and shot the cover of Sounds of Silence for Columbia Records. The name Garfunkel got me. I never forgot it. I heard "Sounds of Silence" five or six times before I shot the cover. And I wanted that thing where they're walking down the road, a little English with the scarves behind them, with Art's hair. And he and I became friends. Simon was more east coast. Art used to come out and stay at my house once in a while. He was a very cool guy. And then in 1967, and '68 the duo and this song became popular again owing to the placement in "The Graduate."

Did you have one philosophy or concept in mind in shooting fashion spreads and working with models?

Basically to make the girl look fantastic. Because if she looks great, people will then look at the fashion. That was back then. The '60s. And I got to do whatever I wanted and nobody told me anything. They just let me loose.

I tried to use as little makeup as possible on female singers. But when I did fashion, I had to have a makeup artist. The big eye-lashes and all that stuff. I did a fashion shoot with Mama Cass. That was successful. People loved it. First big woman in all these gowns. There was just so much freedom. And when the managers came in, and all the big money guys, it changed everything. And I kind of left the country for seven years.

In your earlier photographic career, you also were in a new music and rock 'n' roll visual world, where you made just about all the creative decisions on photos, setting, background, and the general shooting schedule. No stylists, creative teams or managers dictating the situation.

The artists listened to people like me for setting and placement. I could say to Art (Garfunkel) and Paul (Simon), "I've got an idea. Let's do photos in Franklin Canyon," near where I was living. New York guys went with me on the concept.

At times, I was doing three shoots a day. The secret to success is to work seven days a week and never take a vacation.

You know, there were no managers in those days that were hardcore managers, who mistakenly thought they were artists and they would pick the photograph, cover and how they were supposed to dress. And that ruined it a little for me and in the day of the CD I kind of dropped out of the record business.

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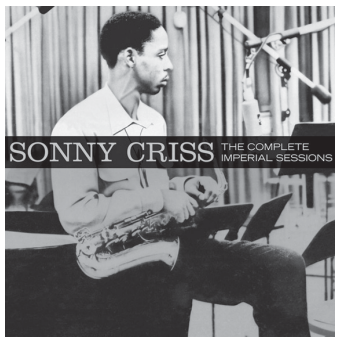
Sonny Criss: Imperial Sessions

BY ARMAND LEWIS



HISTORIANS HAVE DATED the dawn of modern jazz in Los Angeles to December 10, 1945: the Jazz is one of the very few musical genres that has a capitol. The capitol of country music may be Nashville, but the capitol of jazz is New York City — and if a jazz musician does not play and record extensively in New York, their chances of becoming well known are greatly reduced. This has been the case for literally decades, going back to a time when the city was the center of the recording industry; especially the jazz recording industry. In the 1950s, alto saxophonist Sonny Criss would find this out the hard way.

Other 1940s-50s era Los Angeles musicians such as Dexter Gordon, Charles Mingus and Eric Dolphy would all go east and become famous. Criss, along with Harold Land, Buddy Collette and Teddy Edwards (among others) stayed behind. While they continued to play and record great jazz — mostly for smaller West Coast labels, only in the last couple of decades did they begin to get the recognition they deserve.

Sonny Criss' recognition should have started in the 1950s with a trio of excellent LPs made for the L.A. based Imperial label. But the fact that Imperial was not specifically a jazz label — and would record very little jazz over the course of the company's life — ensured that Criss' best early efforts would be available for only a couple of years when they were released and today are virtually impossible to find. Now *Sonny Criss – The Complete Imperial Sessions* (Phono 870331) collects together all three LPs Criss recorded for the label.

The sessions presented here were all recorded in Los Angeles between January and October of 1956 and present Sonny with a stellar lineup. The first session — originally issued as *Jazz USA* — features Kenny Drew on piano and Barney Kessel on guitar. The other sessions (originally issued as the LPs *Go Man* and *Sonny Criss Plays Cole Porter*) feature the legendary Sonny Clark on piano — a full year before Clark moved to New York where he was soon discovered by Blue Note. Without exception, everybody plays in top form.

Criss' playing has a crisp precise approach. Though heavily influenced by Charlie Parker (notably on "Wailin' with Joe"), he was no Bird clone. His handling of slow blues and ballad material is every bit as engaging as on the faster tunes, especially on ballads such as "Willow Weep for Me" and "More Than You Know." The sessions feature mostly standards, which indicates that there was probably minimal rehearsal for the dates. That all the tunes come off so well is yet another indication of the caliber of the musicians involved.

As bonus tracks, this two CD set also includes Criss' only LP for the Houston, Texas based Peacock label — a label known

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CONTINUED FROM PAGE 50

almost exclusively for blues and gospel recordings. Another legendary lost album, this excellent record features the alto saxophonist with trombonist Ole Hanson, pianist Wynton Kelly, bassist Bob Cranshaw and drummer Walter Perkins. One of only two non-gospel LP releases on Peacock, *At the Crossroads* received very limited release outside of Peacock's home base of Houston and, like the Imperial LPs, was out of print almost as soon as the LPs were pressed.

> Criss' playing has a crisp precise approach. Though heavily influenced by Charlie Parker [notably on "Wailin' with Joe"], he was no Bird clone.

The 1960's turned out to be a bit rocky for Sonny Criss. After the Peacock LP in 1959, Criss would have to go to Europe in 1962 for an extended stay for his next recording opportunities. Several excellent LPs resulted, but Criss would not record again until back in the States in 1967, when he signed with Prestige Records. In the early 1970s' he did a couple records each for the Muse, Xanadu and Impulse labels before his untimely death in 1974.

Had Criss recorded more for the New York based jazz labels and toured more throughout the United States, he would certainly be better remembered today. *The Complete Imperial Sessions* should re-awaken people to just how good he was.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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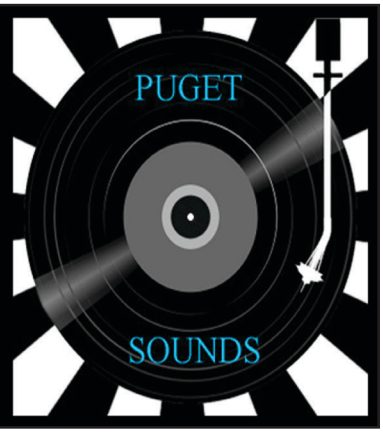

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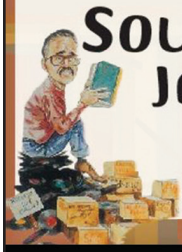

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RCN THE RECORD SHOW CALENDAR

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to ***Record Collector News***: jim@recordcollectornews.com

SUNDAY JULY 5

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

FRIDAY JULY 17

Chicago, IL. CHIRP Record Fair at the Pitchfork Music Festival. Union Park 1501 W. Randolph Street. Free with admission to Pitchfork Music Festival. Recordefair.chirpradio.org for more info

SATURDAY JULY 18

Orland Park, IL. Record Collectors Show. The Comfort Inn-Georgios Conference Ctr. 8800 W. 159th Street. $3. 9am-3pm. 773-898-1246

Chicago, IL. CHIRP Record Fair at the Pitchfork Music Festival. Union Park 1501 W. Randolph Street. Free with admission to Pitchfork Music Festival. Recordefair.chirpradio.org for more info

New York City, NY. The New York City Record and CD Show 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY JULY 19

Newark, CA. Newark Record Swap Meet. Newark Pavilion 6430 Thornton. $3.50 7am-1pm. 408-263-5127

Chicago, IL. CHIRP Record Fair at the Pitchfork Music Festival. Union Park 1501 W. Randolph Street. Free with admission to Pitchfork Music Festival. Recordefair.chirpradio.org for more info

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm. 630-898-1533

SUNDAY JULY 26

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY AUGUST 2

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY AUGUST 15

Countryside IL. Southwest Chicago Record and CD Show. 6201 Joliet Rd, $3. 10am-4pm. $3 847-409-9656

New York City, NY. The New York City Record and CD Show 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

Newark, CA. Newark Record Swap Meet. Newark Pavilion 6430 Thornton. $3.50 7am-1pm. 408-263-5127

SUNDAY SEPTEMBER 6

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

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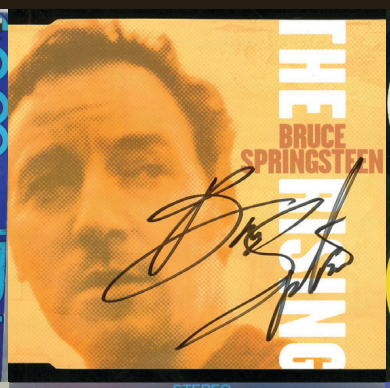

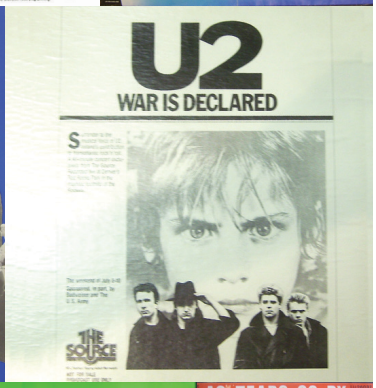

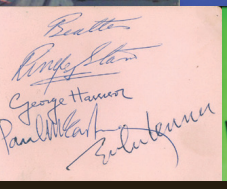

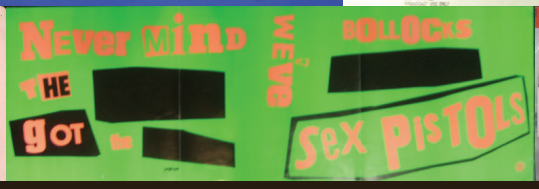

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